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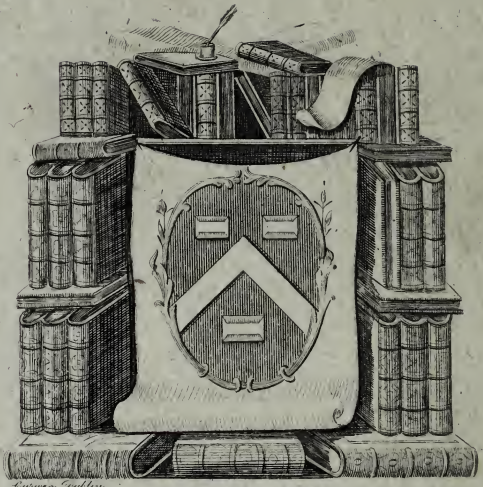

Gerald Ponsonby.
1888.

From the Library of
Frank Simpson

CATALOGUE

OF THE

PICTURES

BELONGING TO THE

MARQUIS OF STAFFORD,

AT

CLEVELAND HOUSE.

PRINTED BY JOHN MEESON,
2, New Street Square, Fetter Lane, London;
FOR M. GUMMOW.
1814.

THE J. PAUL GETTY CENTER
LIBRARY

CATALOGUE

OF THE

PICTURES.

1. SCARZELINO DA FERRARA.
The Disciples of Emmaus.
From the Orleans Gallery.

2. FRANCESCO GESSI.
Head of a Madonna.

3. BAL. PERUZZI.
Adoration of the Kings.
From the Orleans Gallery.

4. GRIMOUX, AFTER MURILLO.
The good Shepherd.

5. DENIS CALVART.

The Entombing of Christ.

6. ANNIBAL CARRACCI.

St. Gregory with Angels.

This Picture, which was formerly in the Church of St. Gregorio at Rome, represents Pope Gregory the Thirteenth at his Devotions, supported by Angels. It is mentioned by Baglione as having been painted for the Cardinal A. M. Salviati, for the Chapel in that Church.

7. ANNIBAL CARRACCI.

Danaë.

From the Orleans Gallery.

8. RAFFAELLE SANZIO.

The Virgin and Child.

From the Collection of Sir Joshua Reynolds.

9. RAFFAELLE SANZIO.

A Holy Family.

From the Orleans Gallery.—Purchased by the Duke of Orleans from the Collection of M. Tamboneau. A specimen of the first manner of the master.

10. RAFFAELLE SANZIO.

A Holy Family.

From the Orleans Gallery.—This Picture (of which there are many copies) was, from its superior excellence, distinguished in France by the appellation of *La belle Vierge;* it belonged to the Queen of Sweden, and was always accounted a *chef d'œuvre* in the best manner of Raphael.

11. LODOVICO CARRACCI.

The Descent from the Cross.

From the Orleans Gallery.—A remarkable specimen of the expression and colouring of L. Carracci. It belonged to the Duke of Modena.

12. SALVATOR ROSA.

Jacob tending his Flock.

13. PIETRO FRANCESCO MOLA.

St. John preaching.

From the Orleans Gallery.—Formerly belonged to the Baron de Breteuil.

14. GIULIO ROMANO.

The Nursing of Hercules.

From the Orleans Gallery.

15. ANNIBAL CARRACCI.

St. John sleeping.

From the Orleans Gallery.

16. PARMIGIANO.

Cupid making his Bow.

From the Orleans Gallery. — This Picture, which, in the description of the Palais Royal, is falsely attributed to Correggio, was in the Collection of the Queen of Sweden; and, according to the account of Vasari, was painted by Parmigiano for a French Gentleman, called the Chevalier Bayard: from whom it descended to his heir, Signior Marcantonio Cavalca.

17. PARMIGIANO.

The Virgin and Child, &c.

18. LUCA CAMBIASI.

The Death of Adonis.

From the Orleans Gallery.—It formerly belonged to the Comte de Melfort.

19. ANNIBAL CARRACCI.

A Repose in Egypt.

From the Orleans Gallery. — A beautiful specimen of A. Carracci, in his Bolognese manner. It belonged to M. Tamboneau.

20. LODOVICO CARRACCI.

St. Jerome, &c. after Correggio.

From the Orleans Gallery.—A Copy from the famous Picture of Correggio at Parma, and now in the Musæum at Paris.

21. PARIS BORDONE.

A Holy Family.

From the Orleans Gallery.

22. GUERCINO.

David and Abigail.

From the Orleans Gallery. — Belonged to the Cardinal Mazarin.

23. TINTORETTO.

Descent from the Cross.

From the Orleans Gallery.—Came from Madrid.

24. TITIAN.

The Three Ages.

From the Orleans Gallery.—Was purchased from the Collection of the Queen of Sweden, and is called in the Catalogue of the Palais Royal *La Vie Humaine,* from the representation it contains of Infancy, Manhood, and Old Age. It was painted (according to the account of Vasari) by Titian, after he had studied the works of Gio. Bellini, for the sister-in-law of Gio. di Castel, who resided at Faenza, and afterwards came into the possession of the Cardinal of Augsburgh.

25. LODOVICO CARRACCI.

The Dream of St. Catherine.

From the Orleans Gallery. — From the Collection of M. de Nancré.

26. DOMENICHINO.

Christ bearing his Cross.

From the Orleans Gallery.—Belonged to the Marquis de Siegnelay.

27. SEBASTIAN DEL PIOMBO.

The Entombing of Christ.

From the Orleans Gallery.—Belonged to M. de Bretonvilliers.

28. GUIDO.

Head of a Madonna.

From the Orleans Gallery.—Belonged to Mr. Rafle.

29. ALESSANDRO VERONESE.

Joseph and Potiphar's Wife.

From the Orleans Gallery.—A highly-finished Picture, painted on touchstone. It belonged to the Duc de Bourbon.

30. GUIDO.

The Infant Jesus sleeping.

From the Orleans Gallery.

31. CARLO MARATTI.

The Virgin learning to read.

From the Collection of the Hon. T. H. Brand.

32. BOURGUIGNON.

A Landscape.

33. MICHAEL ANG. DELLE BATTAGLIE.

An Old-Clothes-Man.

From the Collection of Sir George Yonge.

34. GIO. BAT. MOLA.

The Baptism of Christ.

35. GUERCINO.

A Landscape.

From the Collection of the Hon. T. H. Brand.

36. CIRO FERRI.

A Madonna and Child.

From the Collection of the Hon. T. H. Brand.

37. TITIAN.

Portrait of Pope Clement the Seventh.

Giuliano dé Medici, natural son of Giuliana, brother to Lorenzo dé Medici, and cousin of Leo X. to whom he succeeded as Pope after the short pontificate of Adrian VI. in 1523. This Portrait was probably painted at Bologna in 1530, with some others of persons who were assembled there during the meeting of the Emperor Charles V. and Clement VII.

38. PIETRO DA CORTONA.

The Offering of the Magi.

39. CLAUDE LE LORAIN.

A Landscape.

No. 101 in the Liber Veritatis.

40. FRANÇOIS MILLE'.

A Landscape.

41. SALVATOR ROSA.

A Landscape.

From the Collection of the Duc de Prâslin, where it was known by the name of *Les Augures*, or the Soothsayers.

42. FRANÇOIS MILLE'.

A Landscape.

43. CLAUDE LE LORAIN.

A Landscape.

From the story of the Apulean Shepherd turned into an Olive Tree. Ovid's Metamorphosis, Book IV.—Painted for M. de la Garde in 1657.—No. 142 in the Liber Veritatis.

44. FRANCESCO ALBANO.

Salmacis and Hermaphroditus.

From the Orleans Gallery.—Formerly belonged to the Abbé Des Camps.

45. GUASPAR POUSSIN.

A Landscape.

A View in the neighbourhood of Rome.

46. RAFFAELLE SANZIO.

The Virgin and Infant Jesus.

From the Orleans Gallery.—Purchased by the Duke of Orleans from M. Rondé, a jeweller, to whom it had been transferred by M. de Montarsis, who had it from the Collection of the Marquis de Seignelay.

47. LIONARDO DA VINCI.

Head of a young Female.

From the Orleans Gallery.—An interesting and singular specimen of L. da Vinci.

48. FILIPPO LAURI AND MARIO DE FIORI.

Cupids and Flowers.

49. TINTORETTO.

A Portrait.

From the Orleans Gallery.

50. CLAUDE LE LORAIN.

A Landscape.

Moses in the burning Bush.

Belonged in 1664 to M. de Bourlemont, afterwards to Mr. Clarke, and to the Hon. Edward Bouverie, from whom it was purchased by the Duke of Bridgewater. No. 161 of the Liber Veritatis.

51. FILIPPO LAURI.

A Repose in Egypt.

52. L. CARRACCI, AFTER CORREGGIO.

The Marriage of St. Catherine.

Probably copied by L. Carracci when he was studying the works of Correggio. It belonged to the Comtesse de Foix.

53. GUASPAR POUSSIN.

A Landscape.

54. ANNIBAL CARRACCI.

St. John pointing to the Messiah.

From the Orleans Gallery.—Belonged to M. Paillot.

55. CORREGGIO.

A Holy Family.

From the Orleans Gallery.—Called in the description of the Palais Royal *La Vierge au Panier.*

56. GUASPAR POUSSIN.

A Landscape.

Companion of No. 53.

57. PALMA VECCHIO.

Portrait of a Doge of Venice.

From the Orleans Gallery.

58. CLAUDE LE LORAIN.

A Landscape.

Companion to No. 50.—Belonged in 1664 to M. de Bourlemont, afterwards to Mr. Clarke and to the Hon. E. Bouverie, from whom it was purchased by the Duke of Bridgewater. No. 161 of the Liber Veritatis.

59. ANNIBAL CARRACCI.

A Crucifixion.

From the Orleans Gallery.

60. CARLO CIGNANI.

Christ in the Garden.

From the Orleans Gallery.

61. BARTOLOMEO SCHIDONE.

The Virgin teaching Christ to read.

From the Orleans Gallery. — Belonged to M. Coypel.

62. DOMENICHINO.

A Landscape.

From the Orleans Gallery. — Belonged to M. de Hautefeuille.

63. ALBERT DURER.

Death of the Virgin.

From the Collection of Mr. Purling.

64. DOMENICHINO.

The Vision of St. Francis.

From the Orleans Gallery.—Formerly belonged to M. Paillot.

65. ANNIBAL CARRACCI.

Diana and Calisto.

From the Orleans Gallery.—Ovid's Metamorphosis, Book II.—Belonged to M. Tamboneau.

66. ALESSANDRO TIARINI.

A Holy Family.

67. ANNIBAL CARRACCI.

The Vision of St. Francis.

From the Orleans Gallery. — Belonged to M. de Launay, Directeur de la Monnoye des Médailles.

68. NICOLO POUSSIN.

The Sacrament of Penance.

From the Orleans Gallery.—This Picture, with six others of the same size, were painted at Rome for M. de Chantelou. The subject of the Sacrament of Penance is taken from St. Luke, chap. vii. ver. 36.

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69. *Extreme Unction.*

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70. *Ordination.*

St. Matthew, chap. xv. ver. 19.

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71. *Moses striking the Rock.*

From the Orleans Gallery.—Exodus, chap. xvii. ver. 6.—Was painted for M. Gillier at Rome, and afterwards belonged to M. de L'Isle Sourdiere, to the President de Béliévre, to M. de Dreux, and to the Marquis de Seignelay.

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72. *The Sacrament of Baptism.*

St. Mark, chap. i. ver. 9.

73. *Confirmation.*

Acts of the Apostles, chap. viii. ver. 17.

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74. *Marriage.*

St. Luke, chap. i. ver. 27.

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75. *The Eucharist.*

St. John, chap. xiii.

76. TADDEO ZUCCHERO.

The Ascension.

From the Collection of the Hon. T. H. Brand.

77. MENGS.

Portrait of Robert Wood, Esq.

Author of "Ruins of Palmyra," &c.

78. FRANÇOIS MILLE'.

A Landscape.

79. FILIPPO LAURI.

Bacchanalian.

80. CASTIGLIONE.

A Landscape with Figures.

From the Collection of the Hon. T. H. Brand.

81.

82. DOMENICO FE'TI.

The Head of St. John in a Charger.

From the Collection of the Hon. T. H. Brand.

83. PIETRO DELLA VECCHIA.

Soldiers in a Wood.

From the Collection of the Hon. T. H. Brand.

84. TITIAN.

Diana and Acteon.

From the Orleans Gallery. — Mentioned by Vasari to have been (with its companion Diana and Calisto) painted for Philip II. of Spain.

85. ZUCCARELLI.

Landscape and Figures.

86. LEANDRO BASSANO.

The last Judgment.

From the Orleans Gallery.

87. FRANCESCO ALBANO.

A Holy Family.

88. BOLOGNESE.

A Landscape.

From the Collection of the Hon. T. H. Brand.

89. G. C. D'ARPINO.

The Fall of the Angels.

From the Collection of the Hon. T. H. Brand.

90. LONDONIO.

A Landscape and Figures.

91. DOMENICHINO.

A Landscape and Figures.

92. ~~LODOVICO CARRACCI~~. LANFRANCO

The Vision of St. Francis.

93. POLIDORO DA CARAVAGIO.

The Passage of the Red Sea.

94. TITIAN.

Venus rising from the Sea.

From the Orleans Gallery.—Called in the description of the Palais Royal *Venus à la Coquille.* It belonged to the Queen of Sweden.

95. GIACOMO BASSANO.

The Circumcision.

From the Orleans Gallery.

96. ANDREA SCHIAVONE.

Pilate washing his Hands.

From the Orleans Gallery.—Belonged to the Queen of Sweden.

97. SPAGNOLETTO.

Christ disputing with the Doctors.

From the Orleans Gallery.—From the Collection of the Archdukes Leopold and John of Austria.

98. PALMA VECCHIO.

A Holy Family.

99. PORDENONE.

The Woman taken in Adultery.

From the Collection of Sir George Yonge.

100. CORREGGIO.

The Mule.

From the Orleans Gallery. — Said by Mengs and others to have been painted and given by Correggio as the payment of a debt, which he could not otherwise discharge, to the proprietor of an inn on a road where he frequently travelled. It belonged to the Queen of Sweden.

101. PALMA VECCHIO.

A Holy Family.

102. PAUL VERONESE.

The Supper at Emmaus.

From the Orleans Gallery. — Belonged to Sig. Muselli at Verona, and to the Marquis de Seignelay and M. Crozat

103. ANDREA SCHIAVONE.

The Marriage of St. Catherine.

104. TITIAN.

Diana and Calisto.

From the Orleans Gallery.—Vide Ovid's Metamorphosis, Book II. The companion of No. 84.

105.

106. T. W. M. TURNER.

A Sea View.

107. RICHARD WILSON.

A Landscape.

108. RICHARD WILSON.

The Story of Niobe.

The Figures by Placido Costanza.

109. VALERIO CASTELLI.

A Holy Family.

From the Collection of the Hon. T. H. Brand.

110. ANDREA DEL SARTO.

A Holy Family.

From the Collection of the Hon. T. H. Brand.

111. W. DOBSON.

Head of Charles the First.

112. TINTORETTO.

A Portrait.

From the Orleans Gallery.—Inscribed anno 1580.

113.

114. WILLIAM VANDERVELDE.

A Naval Engagement.

The same represented on a larger scale in No. 242.

115. NICOLAS BERGHEM.

A Landscape with Cattle.

From the Collection of Mr. Purling.

116. JOHN HENDRICK ROOS.

A Landscape with Cattle.

117. LUDOLPH BACKHUYSEN.

A Sea View.

118. NICOLAS BERGHEM.

The Bridge.

From the Collection of M. de Calonne.

119. WILLIAM VANDERVELDE.

A Sea View.

120. DAVID TENIERS, JUN.

Ducks in Water.

From the Collection of Sir William Hamilton.

121. MOMPERT.

A Landscape.

Purchased from M. Byres at Rome.

122. POLEMBERG.

A Landscape with Figures.

123. ROTTENHAMER.

A Groupe of Boys.

From the Collection of the Greffier Fagel.

124. JOHN ASSEYLIN, *or* *CRABBETJE.*

A Landscape, with a Bridge and Cattle.

125. GONZALES COQUES.

Portrait of Elizabeth Princess Palatine,

Daughter of James the First, married to Frederick Elector Palatine, called King of Bohemia.

126. CORNELIUS HUYSMAN.

A Landscape with Figures.

127. LE NAIN.

The Village Musician.

From the Collection of the Earl of Besborough.

128. FRANÇOIS PORBUS.

Portrait of Porbus, by himself.

From the Collection of the Earl of Besborough.

129. GILLES SCHAGEN.

The Interior of a Dutch Cottage.

130. JOHN PETER VAN SLINGELANDT.
The Interior of a Kitchen.

131. GABRIEL METZU.
A Lady with a Lap-Dog.

132. NICOLAS BERGHEM.
A Landscape with Figures.

133. WILLIAM VANDERVELDE.
A Sea View with Vessels, &c.

134. REMBRANT.
Portrait of Rembrant, by himself.

135. HOBBIMA.
A Landscape with Figures.

136. WILLIAM VANDERVELDE.
A Sea View.

137. RUBENS.

Peace and War.

An Allegory.—Presented by Rubens to Charles the First. It is mentioned in the Catalogue of the Royal Collection, March 26, 1649, as being placed in the Bear Gallery at Whitehall, by the description of "Peace and Plenty, with many "figures as big as the life, by Rubens." It is also described in another part of the same Catalogue as an emblem of Peace and War, "which Sir "Peter Paul Rubens when he was here in Eng- "land did paint, and presented it himself to the "King, containing some nine figures."

It was carried to Genoa, where it was known in the Doria Palace by the name of the Family of Rubens, his own Portrait and those of his Wife and Children being introduced in it; and was brought from thence by Mr. Irwine and Mr. Buchannan.

138. REMBRANT.

Portrait of a Lady.

139. HOBBIMA.

A Landscape.

140. DAVID TENIERS, JUN.

The Alchemist.

Date of 1639, engaged by Le Bas.

141. T. WYNANTS.

A Landscape.

142. ALBERT CUYP.

The Landing of Prince Maurice at Dort.

143. PHILIP DE CHAMPAGNE.

Portrait of the Marquis de Seignelay.

Purchased at the sale of Mr. Turnbull.

144. ABRAHAM JANSENS.

A Woman scouring a Kettle.

145. *A Woman frying Pancakes.*

146. *A Man reading a Ballad.*

Purchased at the sale of Mr. Benfield.

147. C. DUSART.

Men playing at Cards, with the Interior of a Cottage.

148. FRANCIS MIERIS,

CALLED THE YOUNG FRANCIS.

Interior of a Cottage, with a Woman and Child, &c.

149. WILLIAM MIERIS.

A Musician.

150. FRANCIS MIERIS (THE ELDER).

A Lady at her Toilette.

151. *A Portrait.*

152. DAVID TENIERS, JUN.

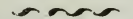
A Winter Scene.

153. WILLIAM VANDERVELDE.

A Sea View.

154. LANGHEN JAN.

The Assumption.



155. JOHN VAN HUGHTENBURG.

A Battle.

156. JOHN VAN GOYEN.

A Landscape, with a View of a Convent and Figures.

157. A. CUYP.

A Landscape with Ruins.

158. ANTHONY VAN DYCK.

A Madonna and Infant Christ.

159. P. WOUVERMANS.

A Battle.

160. A. CUYP.

A Landscape with Figures.

Belonged to M. de Calonne.

161. A. CUYP.

An Abbey in Ruins, with Figures and Cattle.

162. RUBENS.

St. Theresa.

163. JACQUES RUYSDAAL.

A Landscape.

164. A. CUYP.

A Landscape.

165. ARRY DE VOYS.

Portrait of a Student.

166. RUBENS.

Mercury and Psyche.

Probably painted by Rubens, when he studied at Rome, from the works of Raphael; as part of it appears to be copied from the Apotheosis of Psyche in the part of the Palace called Little Farnese at Rome.

167. GABRIEL METZU.

A Woman with Fish and Fruit.

168. DAVID TENIERS, SEN.

A Pilgrim, &c.

169. JOHN VANDER HEYDEN.

View of a Town, Draw-Bridge, &c.

170. C. DUSART.

Boors regaling.

171. VAN TOLL.

A sleeping Musician.

172. ADRIAN OSTADE.

The Interior of a Cottage, with Boors regaling.

173. A. OSTADE.

A Lawyer, with a Peasant bringing him Game.

Inscribed A. Ostade, 1671.

174. CORNELIUS MOLINAER.

A Dutch Festival.

175. A. OSTADE.

Boors playing at Nine-Pins, with a Cottage and Landscape.

176. A. OSTADE.

Men playing at Trictrac.

Inscribed A. Ostade, 1664.

177. TENIERS.

Boors playing at Cards.

178. A. OSTADE.

A Peasant with a Glass in his Hand.

From the Collection of the Duc de Rohan Chabot.

179. A. OSTADE.

Dutch Courtship.

From the Collection of the Duc de Rohan Chabot.

180. MICHAEL MIREVELDT.

A Portrait.

181. GERIT VAN HARP.

A Music Party.

182. DAVID TENIERS, JUN.

A Dutch Fair.

183. WILDENS.

A Landscape.

184. A. CUYP.

A Landscape.

185. SOLOMON KOONINCK.

The Interior of a Study;

Inscribed S. Kooninck, 1630.

186. GERARD DOUW.

The Interior of a Study;

In which his own Portrait is introduced.

Inscribed G. Dou. 1637.

187. JAN STEEN.

A Woman selling Fish.

188. GERARD DOUW.

A Woman selling Herrings and Garden-Stuff.

189. ANTHONY VAN DYCK.

Portrait of Thomas Howard Earl of Arundel,
One of the first Protectors of the Arts in England.

190. FRANCIS SNEYDERS.

Dogs with Fruit.

191. JAN VAN CAPELLE.

A Landscape with a River and Boats.

192. G. METZU.

A Lady giving Refreshments to a Traveller.
Engraved in the Gallery of M. Le Brun.

193. REMBRANT.

Samuel and Eli.
By some called Samuel and Hannah.

194. GASPARD NETSCHER.

Vertumnus and Pomona.

Said to be a Portrait of the Duchesse de Mazarin and M. de St. Evremont. Engraved by Boydell.

195. VAN TOLL.

An old Woman and Dog.

196. REMBRANT.

Portrait of a Burgo-Master.

197. G. VAN HARP.

Boors regaling.

198. DAVID TENIERS, JUN.

A Dutch Festival.

199. J. T. BLANKOF.

A Sea View.

200. DAVID TENIERS, JUN.

Peasants playing at Nine-Pins.

201. E. H. VANDERNEER.

A Dutch Drummer-Boy.

202. CORNELIUS BEGA.

Interior of a Cottage, with a Woman nursing a Child.

From the Collection of the Greffier Fagel.

203. WATERLOO.

A Landscape.

204. VICTOR.

Interior of a Cottage.

205. STOOP.

A Landscape and Figures.

206. GONZALES COQUES.

Portrait of Frederick Elector Palatine, called King of Bohemia.

207. C. HUYSMAN.

A Landscape.

208. JOHN BOTH.

A Landscape.

209. JOSEPH CRAESBEKE.

A Peasant dressing a Wound.

210. WILLIAM KALF.

Kitchen Utensils.

211. BRECKELENCAMP.

An old Woman.

212. NICOLAS BERGHEM.

A Landscape with Figures.

From the Collection of M. de Calonne.

213. JOHN WYNANTS.

A Landscape with Figures.

214. ISAAC OSTADE.

A Landscape with Figures.

215. JOHN WYNANTS.

A Landscape with Figures.

216. JOHN FYT.

A Dog chained.

This Picture has sometimes been ascribed to Velasquez.

217. J. WYNANTS.

A Landscape with a Tower and Figures.

218. ISAAC OSTADE.

A Landscape with Figures.

219. J. WYNANTS.

A Landscape.

Dated 1659.

220. JOHN BOTH.

A Landscape and Figures.

The Figures by Polemberg.

221. J. RUISDAAL.

A Landscape.

222. VANDER LEEUW.

A Landscape and Cattle.

223. PAUL POTTER.

Cattle.

224. ARNOLD VANDER NEER.

A View by Moonlight.

225. J. RUISDAAL.

View of the old Gate of Amsterdam.

226. P. WOUVERMANS.

A Landscape with Figures hawking.

227. P. WOUVERMANS.

A Landscape with Figures, and a Hay-Cart going over a Bridge.

228. P. WOUVERMANS.

A Hay-Field, with Persons loading a Cart with Hay.

229. H. M. ROKES (*called* ZORG.)

The Interior of an Alehouse.

230. ADAM PYNAKER.

A Landscape.

231. A. OSTADE.

A Lawyer writing in his Study.

The Portrait of the Person represented in No. 173 appears to be copied here.

232. HENRY STEENWYCK.

The Interior of a Church at Antwerp.

233. DE VLEIGER.

A Sea View.

234. ADRIAN BRAWER.

Boors singing.

235. ADRIAN VANDERVELDE.

A Landscape with Cattle.

236. VAN HUYSUM.

A Flower Piece.

237. CORNELIUS DE HEEM.

Fruit and Flowers.

238. VAN OS.

Fruit and Flowers.

239. W. ROMEYN.

A Landscape and Cattle.

240. KAREL DU JARDIN.

Travellers crossing a Stream.

241. ALEXANDER KIERINGS.

A Landscape with Figures.

242. WILLIAM VANDERVELDE.

A Naval Engagement.

The Subject of this Picture, which is also represented in No. 114 on a smaller scale, is "the taking of Sir George Ascough, Admiral of "the White, in the Royal Prince, of 92 guns, in "the Engagement between the English and "Dutch Fleets in June 1666. The English hav-"ing borne away to join Prince Rupert, Sir G. "Ascough's ship struck on the Galopper sands, "and, being left by his own Fleet, he was com-"pelled to strike to the Gouda, of 64 guns, com-"manded by Admiral Sweers, to which ship Ad-"miral Van Tromp had shifted his flag during "the Engagement: a fire-ship is seen bearing "down with the Gouda, and the boat, com-"manded by Jacques Philips Sweers, Captain, is "going to take possession of the Royal Prince. "Many of the crew, after they were taken out, "crept in again at the port-holes, till they were "ordered to be shut. The Royal Prince was af-"terwards got afloat; but the Dutch, apprehen-"sive she might be re-taken, or prove an embar-"rassment to them in the engagement, which "would be immediately renewed, thought it most "expedient to burn her."

243. JOHN BAPTIST WEENINX.
A Portico, with Ruins, &c.

244. NICOLAS BERGHEM.
A Landscape with Figures.

245. GILLES TILBURGH.
A Village Festival.

246. JOHN LINGLEBACK.
A Landscape with Figures.

247. P. VAN LINT.
A Music Party.

248. J. WYCK.
A Battle.

249. GERARD TERBERG.

A Gentleman paying his Addresses to a Lady.

From the Collection of Mr. Craufurd, of Rotterdam.

250. GASPARD NETSCHER.

A Lady washing her Hands.

251. JAN DE MIEL.

Monks giving Charity at the Gate of a Convent.

From the Collection of the Countess of Holderness. It formerly belonged to the Duc de Choiseul.

252. PAUL BRIL.

A Landscape with Figures.

253. M. HONDEKOETER.

Birds.

254. GIOVANNI BATTISTA MORONI.

(Called IL MORONE.)

Portrait of a Jesuit.

From the Borghese Palace at Rome, where it was known by the description of *Titian's Schoolmaster,* so called from the tradition that he used particularly to notice that Portrait. He is also reported to have said, on being asked who he then thought the best Painter of Portraits, that in his opinion those of Morone d'Albino were incomparable.

255. PELEGRINO DA MADONA.

The Virgin and Child, St. Anthony of Padua, and St. Francis at Rome.

From the Collection of Prince Giustiniani at Rome.

256. SIR GEORGE BEAUMONT.

Entrance of Conway Castle.

257. BIRD.

Death of Eli.

258. VANDER NEER.

Landscape.

259. SIR PETER LELY.

Portrait of a Lady.

260. TENIERS.

Boors regaling.

261. SIR PETER LELY.

Countess of Middlesex.

262. TILBORGH.

Conversation.

263. GAINSBOROUGH,

Cattle.

264. REINAGLE.

Landscape.

265. *King James the First.*

266. *Lord Chancellor Ellesmere.*

267. *A Ruin.*

268. *A Castle and Shipping.*

269. *Landscape and Figures.*

270. *Landscape and Cattle.*

271. *The Wise Men.*

272. LORENZO LOTTO.

Virgin, Child, and Saints.

273. ECKHOUT.

Trictrac.

274. H. SWANEFELD.

Landscape, Figures, and a Boat.

275. POELEMBURG.

Landscape, with Figures bathing.

276. VAN TOLL.

An old Woman reading.

277. SALVATOR ROSA.

A Holy Family.

278. VAN TOLL.

An old Man reading.

279. FRANCIS HALS.

Portrait of a Lady.

280. WILLIAM VANDERVELDE.

Sea Piece, with Fishermen.

281. ROTTENHAMER.

The Nativity.

282. MOREELZE.

Age and Infancy.

283. PAUL VERONESE.

Death of Adonis.

284. VALENTIN.
Concert.

285. POMARANCIO
Jeptha's Daughter going to the Mount.

286. TINTORET.
Presentation in the Temple.

287. *Story of Cephalus and Procris.*

288. VERNET.
Storm.

289. VERNET.
Calm.

290. VARGAS.
Saint John.

291. BOURGIGNONE.
Battle Piece.

292. BOURGIGNONE.
Battle Piece.

293. PAUL VERONESE.
Judgement of Solomon.

294. *Copy from the Picture in Spain, after Titian.*

295. ONORIO MARINARI.
Virgin.

296. ONORIO MARINARI.
Christ.

297. AG. CARRACCI.

Martyrdom of St. Bartholomew.

298. WILLIAM VANDERVELDE.

Sea Piece.

299. G. POUSSIN.

A Storm.

John Meeson, Printer,
2, New Street Square, Fetter Lane, London.

1800-88

Davey's Coronation -

Macrantum -

Cowienum -

Catharine Stuart -

Fair maid -

Rosea -

Maroon -

Smithii Invincible -

Gx585